

Coran.

I Coran..

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ARABE

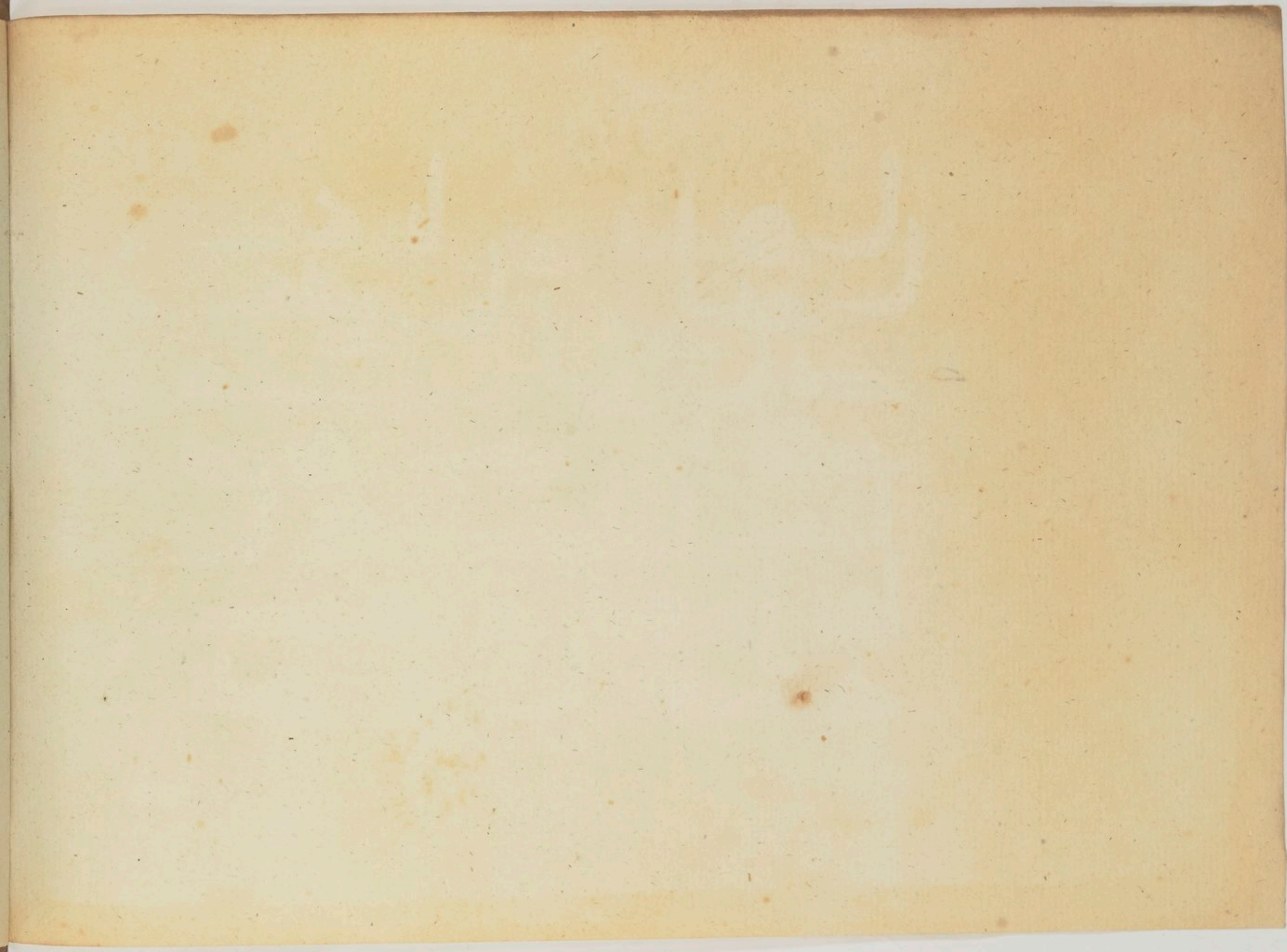
362

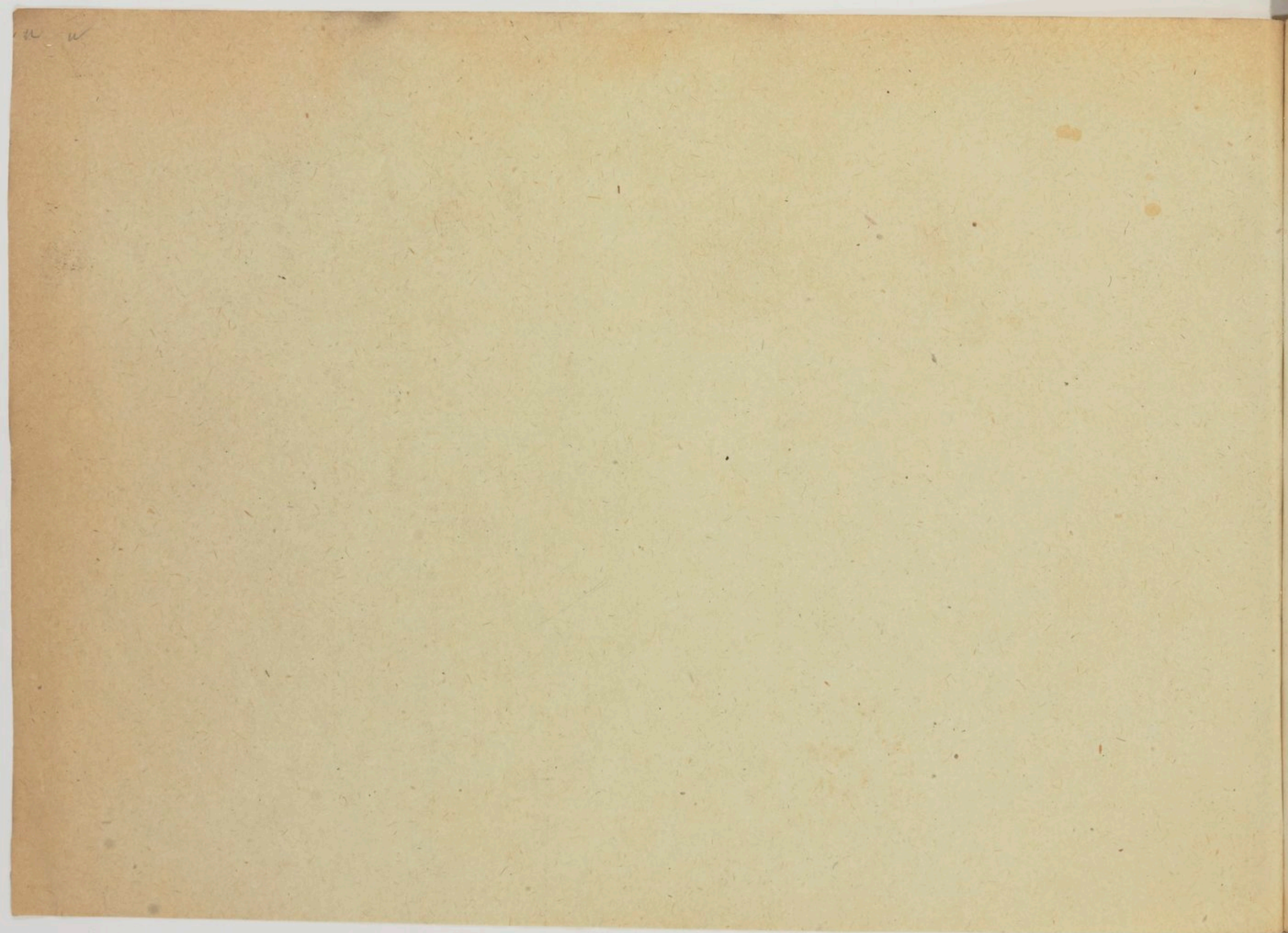
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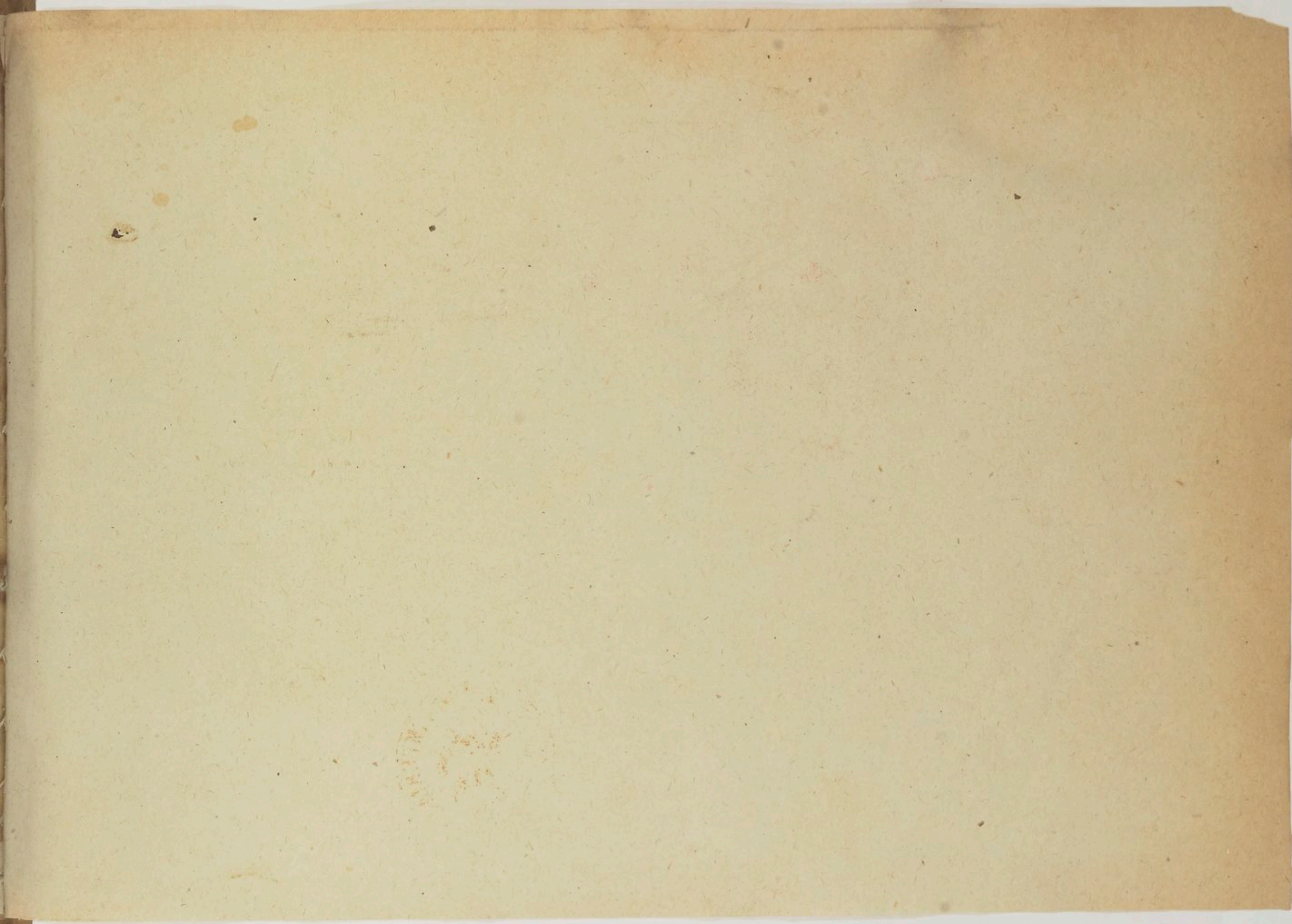
Volume de 131 Feuilles

5 Juin 1872.

Deficit fr. 20, 33, 84, 123 constaté le 18 avril
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لا حول ولا قوة الا بالله العلي العظيم
 لا حول ولا قوة الا بالله العلي العظيم
 لا حول ولا قوة الا بالله العلي العظيم
 لا حول ولا قوة الا بالله العلي العظيم
 لا حول ولا قوة الا بالله العلي العظيم



الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُرِي الْبُرْجَانَ
وَالَّذِي يُنْزِلُ الْغَيْثَ
وَالَّذِي يُنْزِلُ الْمَاءَ
وَالَّذِي يُنْزِلُ الْغَيْثَ
وَالَّذِي يُنْزِلُ الْمَاءَ

لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله

II. 86.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وآله الطيبين الطاهرين
اللهم صل على محمد
وآله الطيبين الطاهرين
اللهم صل على محمد
وآله الطيبين الطاهرين

الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
والسلام

اَللّٰهُمَّ صَلِّ وَسَلِّمْ
 عَلَى سَيِّدِنَا مُحَمَّدٍ
 وَعَلَىٰ اٰلِهِ وَصَحْبِهِ
 وَسَلَّمَ

مِنْهُمُ الَّذِينَ يُؤْتُونَ زَكَاةً
وَهُمْ يُؤْمِنُونَ وَالَّذِينَ
يُؤْتُونَ زَكَاةً وَيُؤْمِنُونَ
وَالَّذِينَ يُؤْتُونَ زَكَاةً
وَهُمْ يُؤْمِنُونَ وَالَّذِينَ
يُؤْتُونَ زَكَاةً وَيُؤْمِنُونَ
وَالَّذِينَ يُؤْتُونَ زَكَاةً
وَهُمْ يُؤْمِنُونَ



وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ

وَمَلَأْنَا خَدَّيْهِمَا
وَمَلَأْنَا خَدَّيْهِمَا
وَمَلَأْنَا خَدَّيْهِمَا
وَمَلَأْنَا خَدَّيْهِمَا
وَمَلَأْنَا خَدَّيْهِمَا
وَمَلَأْنَا خَدَّيْهِمَا

7

Handwritten text in a stylized script, likely Arabic or Persian, arranged in six horizontal lines. The text is decorated with numerous red dots (shamsas) and some green dots, indicating a highly ornate or illuminated manuscript. The script is dark brown or black, and the paper shows signs of age and wear.

II. 96.

The image displays a page from an ancient manuscript, characterized by large, bold, and somewhat irregular calligraphic characters in a dark ink. The script is arranged in approximately six horizontal lines. Interspersed among the characters are numerous small, circular red and green dots, which appear to be decorative or serve as a form of marginalia or commentary. The paper itself is aged, showing signs of wear, including stains and discoloration, particularly in the upper right corner. The overall composition suggests a historical document of significant cultural or religious importance.

وَقَدْ فَتَنَّا بَعْضَ الْبَنِي إِسْرَءِيلَ
بِمِصْرَ إِذْ فَتَنَّا بَعْضَهُم بِبَعْضٍ
وَجَعَلْنَا لِبَنِي إِسْرَءِيلَ لَآئِلَآءَ
مِنْ آيَاتِنَا لَعَلَّهُمْ يَرْجِعُونَ
فَإِذَا جَاءَ أَحَدَهُمُ الْمَوْتُ قَالَ
لِأَخِيهِمْ أَوْ لِمَنْ يَكُونُ صَاحِبُكُمْ
قَالَ الَّذِينَ هُمْ أَقْرَبُ إِلَيْهِمْ أَسْمَاءُ
فَلَمَّا جَاءَ أَحَدَهُمُ الْمَوْتُ قَالَ
لِأَخِيهِمْ أَوْ لِمَنْ يَكُونُ صَاحِبُكُمْ
قَالَ الَّذِينَ هُمْ أَقْرَبُ إِلَيْهِمْ أَسْمَاءُ

السلامة والبركة
والخير واليمن
والجود والكرم
والعز والكرام
والجود والكرم
والعز والكرام
والجود والكرم
والعز والكرام

وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ عَلِيمٌ خَبِيرٌ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ عَلِيمٌ خَبِيرٌ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ عَلِيمٌ خَبِيرٌ

This image shows a close-up of a manuscript page with dense, stylized Arabic script. The text is written in dark ink on a light, aged paper. The script is highly decorative, with large, bold characters and intricate flourishes. Several red circular dots are scattered throughout the text, likely serving as decorative elements or markers. The background shows signs of age, including staining and discoloration.

سورة الفاتحة
بسم الله الرحمن الرحيم
الحمد لله رب العالمين
الملك يوم الدين
إلهنا وحده لا شريك له
الغني عن العالمين
الحمد لله رب العالمين
الملك يوم الدين
إلهنا وحده لا شريك له
الغني عن العالمين

مَدَامَ فَارَ
 مَدَامَ فَارَ
 مَدَامَ فَارَ
 مَدَامَ فَارَ
 مَدَامَ فَارَ

وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ

يا ذا الجلال والإكرام
 يا ذا الجلال والإكرام
 يا ذا الجلال والإكرام
 يا ذا الجلال والإكرام
 يا ذا الجلال والإكرام
 يا ذا الجلال والإكرام

سورة الفاتحة
بسم الله الرحمن الرحيم
الحمد لله رب العالمين
الملك يوم الدين
إلهنا وحده لا شريك له
الغني عن العالمين
الحمد لله رب العالمين
الملك يوم الدين
إلهنا وحده لا شريك له
الغني عن العالمين

فانما هو الذي
هو الذي هو الذي
هو الذي هو الذي
هو الذي هو الذي
هو الذي هو الذي

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ عَبْدُهُ وَرَسُولُهُ
وَالْحَمْدُ لِلَّهِ الْمَوْلَى الْمُؤْتَمَرِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى الْمُرْسَلِ
وَالْحَمْدُ لِلَّهِ الْمَوْلَى الْمُؤْتَمَرِ

[illegible]

قَالَ لَوْ كُنْتُ مُدْرِكًا لِّهَاتِهِ
مِثْقَالَ ذَرَّةٍ خَيْرًا لَّعَلَّيْهِ
وَلَوْ كُنْتُ مُدْرِكًا لِّهَاتِهِ
مِثْقَالَ ذَرَّةٍ خَيْرًا لَّعَلَّيْهِ
وَلَوْ كُنْتُ مُدْرِكًا لِّهَاتِهِ
مِثْقَالَ ذَرَّةٍ خَيْرًا لَّعَلَّيْهِ
وَلَوْ كُنْتُ مُدْرِكًا لِّهَاتِهِ
مِثْقَالَ ذَرَّةٍ خَيْرًا لَّعَلَّيْهِ

لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله

Handwritten text in a stylized script, likely Arabic or Persian, featuring large, bold characters and decorative red dots (shamsas) interspersed throughout the text. The text is arranged in approximately 10 horizontal lines. The script is a form of Kufic or early Thuluth, characterized by its geometric and angular shapes. The red dots are used as decorative elements, often marking the beginning of new words or lines. The paper is aged and shows signs of wear, including discoloration and small stains.

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين

قَالَ لِيَا اِيُّهَا
مَنْ هُوَ الَّذِي
يَقُولُ لِيَا اِيُّهَا
مَنْ هُوَ الَّذِي
يَقُولُ لِيَا اِيُّهَا
مَنْ هُوَ الَّذِي
يَقُولُ لِيَا اِيُّهَا
مَنْ هُوَ الَّذِي



[illegible]

This image shows a page from an Arabic manuscript, likely a liturgical or poetic text, characterized by a highly stylized and bold calligraphic script. The text is arranged in a grid-like pattern, with each letter or group of letters forming a distinct, angular shape. The ink is a dark brown, and the background is a light, aged paper with some visible texture and minor staining. Red dots are scattered throughout the text, likely serving as decorative elements or markers. The overall appearance is that of a historical document, possibly a page from a book of prayers or a collection of poems.

فَاذْكُرُوا نِعْمَةَ اللَّهِ
 الَّتِي كُنْتُمْ عَلَيْهَا إِذْ
 جَاءَكُمْ فِي الْبَارِئِ
 الْبَارِئِ الْبَارِئِ
 الْبَارِئِ الْبَارِئِ
 الْبَارِئِ الْبَارِئِ

وَاللَّهُمَّ صَلِّ وَسَلِّمْ
وَعَلَى آلِهِ وَأَسَدِهِ
وَالْحَمْدُ لِلَّهِ رَبِّ
الْعَالَمِينَ وَالصَّلَاةُ
وَالسَّلَامُ عَلَى
رَسُولِهِ الْكَرِيمِ
وَالْحَمْدُ لِلَّهِ

This image shows a page from an Arabic manuscript, likely a Qur'an or a book of poetry. The central feature is a large, ornate calligraphic heading, possibly a title or a chapter heading, written in a bold, stylized script. The text is arranged in several lines, with the central line being the most prominent. The calligraphy is in black ink on aged, yellowish paper. The heading is decorated with numerous small red dots (shamsas) and a central circular gold-colored ornament (shamsa) with intricate patterns. The overall style is characteristic of classical Arabic calligraphy.

فأمر الله و ما مع
أمر الله و ما مع
أمر الله و ما مع
أمر الله و ما مع
أمر الله و ما مع
أمر الله و ما مع
أمر الله و ما مع

لا اله الا الله
 محمد رسول الله
 فاعلموا ان الله
 قد بعث في كل
 امة رسله
 فاعلموا ان الله
 قد بعث في كل
 امة رسله

وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ

فَمَنْ يَكْفُرْ بَعْدَ ذَلِكَ مِنْكُمْ
 فَقَدْ ضَلَّ سَبِيلَهُ الْمَرْءُ
 لِقَوْمٍ عَصِيبٍ
 لَقَدْ كَفَرَ الَّذِينَ كَفَرُوا
 إِذْ أَخَذُوا مِنَ الْمَثَلِ
 حَتَّى كَانُوا يَكْفُرُونَ
 فَذَرْهُمْ حَتَّى يُلَاقُوا يَوْمَهُمُ
 الَّذِي فِيهِ يُصْعَقُونَ
 فِي يَوْمٍ لَا يُغْنِي عَنْهُمْ
 كُفْرُهُمْ هُنَا
 وَتُصْعَقُونَ فِي يَوْمٍ
 لَا يُغْنِي عَنْكُمْ كُفْرُهُمْ
 هُنَا أُولَئِكَ
 حَتَّى تُلَاقُوا يَوْمَهُمُ
 الَّذِي فِيهِ يُصْعَقُونَ



بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
وآل بيته الطيبين
الطاهرين أجمعين
والسلام على
سيدنا محمد وآله
الطيبين الطاهرين
أجمعين

مَدَامَ فَاوَلَدَ لَهَا
مَدَامَ فَاوَلَدَ لَهَا
مَدَامَ فَاوَلَدَ لَهَا
مَدَامَ فَاوَلَدَ لَهَا
مَدَامَ فَاوَلَدَ لَهَا
مَدَامَ فَاوَلَدَ لَهَا

III 181.

خا ف ما لاسا
 ف ف ف ف ف
 ف ف ف ف ف
 ف ف ف ف ف
 ف ف ف ف ف
 ف ف ف ف ف
 ف ف ف ف ف

III. 183.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين

وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ

سورة الفاتحة
بسم الله الرحمن الرحيم
الحمد لله رب العالمين
الملك يوم الدين
إلهنا وحدهم شفعنا
عندك يا ذا الجلال والإكرام
اهدنا الصراط المستقيم
صراطك الذي لا نولج
في الغنى ولا الفقر
ولا الجور ولا الميؤس

وَقَدْ كَفَرَ لَكَ الْكُفْرَانُ
وَقَدْ كَفَرَ لَكَ الْكُفْرَانُ
وَقَدْ كَفَرَ لَكَ الْكُفْرَانُ
وَقَدْ كَفَرَ لَكَ الْكُفْرَانُ
وَقَدْ كَفَرَ لَكَ الْكُفْرَانُ
وَقَدْ كَفَرَ لَكَ الْكُفْرَانُ

This image shows a page from a manuscript, likely of Persian or Arabic origin, featuring a highly stylized script. The text is arranged in five horizontal rows. The letters are dark brown, almost black, and have a blocky, geometric appearance. They are decorated with small red dots (shamsas) and a large, ornate gold and red circular ornament (shamsa) at the top left. The background is a light beige or cream color, showing signs of age and wear. The overall style is characteristic of the 'Sema' or 'Sema' script, which is a form of stylized calligraphy used in certain religious and literary contexts.

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in six horizontal lines. The text is decorated with numerous red dots (shamsas) and small floral motifs. The script is bold and black, with some characters showing signs of fading or wear. The text is written on aged, yellowed paper.

وَاللَّهُ يَخْلُقُ مَا يَشَاءُ وَيَخْتَارُ
لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ
لَا تَأْخُذُهُ سِنَةٌ وَلَا نَوْمٌ
لَهُ مَا فِي السَّمَاوَاتِ وَمَا فِي الْأَرْضِ
قَدْ عَلِمَ مَا يَخْتَارُ
لَا يَحِيطُ بِشَيْءٍ إِلَّا هُوَ
يَعْلَمُ السِّرَّ وَالْظُّهْرَ
لَهُ الْفَتْحُ وَالْكَرْمُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ وَيَخْتَارُ

Handwritten text in Arabic script, likely a religious or historical document. The text is written in dark ink on aged, yellowed paper. The script is highly stylized, characteristic of early modern Arabic calligraphy. The text is arranged in five lines, with the first line starting with 'الحمد لله' (Praise be to God) and the last line ending with 'م' (Meem). The text is decorated with numerous red dots (shamsas) and small red circles (shamsas) scattered throughout the lines. The paper shows signs of wear, including discoloration and small holes.

فَا لَمْ يَكُنْ لَكَ
 وَ لَمْ يَكُنْ لَكَ
 مَعَهُ لَمْ يَكُنْ
 فَا لَمْ يَكُنْ لَكَ
 لَمْ يَكُنْ لَكَ
 لَمْ يَكُنْ لَكَ
 لَمْ يَكُنْ لَكَ
 لَمْ يَكُنْ لَكَ

سما سا لا ها ها وا
ما من ح د ر وا وا
لا لا ح د ر وا وا
لوا سا م د لا وا وا
وا وا ر لا لا وا وا
لا وا وا وا وا وا



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُرْسِلُ الرِّيَّاحَ
وَيُنَزِّلُ الْمَطَرَ وَالَّذِي
يُغِيثُ الْحَيَاةَ وَالَّذِي
يُجْزِي النَّاسَ بِحَسَبِ عَمَلِهِمْ

سورة الفاتحة
بسم الله الرحمن الرحيم
الحمد لله رب العالمين
الملك يوم الدين
إلهنا وحده لا شريك له
الغني عن العالمين
أعوذ بك من الهم والحزن
ومن العجز والكسل
ومن الجبن والبخل
ومن الغرور والكبر
ومن الهوان والذل
ومن الفقر والفاقة
ومن البخل والقسوة
ومن الجبن والبخل
ومن الغرور والكبر
ومن الهوان والذل
ومن الفقر والفاقة
ومن البخل والقسوة

ما ملأ الله من
 ما ملأ الله من
 ما ملأ الله من
 ما ملأ الله من
 ما ملأ الله من
 ما ملأ الله من
 ما ملأ الله من
 ما ملأ الله من

Handwritten text in Arabic script, likely a religious or historical document. The text is written in brown ink on aged, yellowed paper. The script is a cursive style, possibly Maghrebi or Andalusian. The text is arranged in several lines, with some words being larger and more prominent than others. There are several red dots (shamsas) used as decorative elements or markers. The paper shows signs of wear, including tears and discoloration.

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين

الحمد لله الذي
خلقنا من طين
فقال يا ابراهيم
انظر الى هذه
السموات والارض
انظر الى هذه
السموات والارض

فَاذْكُرُوا نِعْمَةَ اللَّهِ
 الَّتِي كُنْتُمْ فِيهَا
 رَافِقِينَ فِي الْمَدِينَةِ
 الَّتِي كُنْتُمْ فِيهَا
 رَافِقِينَ فِي الْمَدِينَةِ
 الَّتِي كُنْتُمْ فِيهَا

لا اله الا الله
الله اعلم
الله اعلم
الله اعلم
الله اعلم
الله اعلم
الله اعلم
الله اعلم
الله اعلم
الله اعلم

السُّمُورُ وَالْمَدَائِنُ وَالْقُرَى
وَالْأَسْوَاقُ وَالْأَنْصَارُ وَالْأَشْجَارُ
وَالْأَنْهَارُ وَالْأَنْجَارُ وَالْأَنْجَارُ
وَالْأَنْجَارُ وَالْأَنْجَارُ وَالْأَنْجَارُ
وَالْأَنْجَارُ وَالْأَنْجَارُ وَالْأَنْجَارُ
وَالْأَنْجَارُ وَالْأَنْجَارُ وَالْأَنْجَارُ
وَالْأَنْجَارُ وَالْأَنْجَارُ وَالْأَنْجَارُ

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
والسلام على من
آتاه الله الدين
والحمد لله رب العالمين

و ما انما هو
 و ما انما هو
 و ما انما هو
 و ما انما هو
 و ما انما هو
 و ما انما هو



IV. 94.

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in six horizontal lines. The text is decorated with numerous small red dots and a few green dots, possibly indicating specific characters or words. The script is written in a dark brown or black ink on aged, slightly discolored paper.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا جميعاً
وعلينا جميعاً
وعلينا جميعاً

الحمد لله الذي هدانا لهذا
الذي كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين

VII. 100

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 الْحَمْدُ لِلَّهِ الَّذِي
 خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
 وَجَعَلَ فِيهَا رِجَالًا
 لِيُظَاهِرَ فِيهِمْ أَنْسَابُهُمْ
 وَأَنْزَلَ فِيهَا سُبْحَانَكَ
 وَالْبَرَكَاتُ وَالْغُلَامَ وَالْحَمْدُ

لا حول ولا قوة الا بالله العلي العظيم
الحمد لله الذي هدانا لهذا
الذي كنا لنهتدي لاه
ولا حول ولا قوة الا بالله العلي العظيم
الحمد لله الذي هدانا لهذا
الذي كنا لنهتدي لاه
ولا حول ولا قوة الا بالله العلي العظيم

وَالْمَسْكُونَةُ وَالْمَسْكُونَةُ
وَالْمَسْكُونَةُ وَالْمَسْكُونَةُ
وَالْمَسْكُونَةُ وَالْمَسْكُونَةُ
وَالْمَسْكُونَةُ وَالْمَسْكُونَةُ
وَالْمَسْكُونَةُ وَالْمَسْكُونَةُ
وَالْمَسْكُونَةُ وَالْمَسْكُونَةُ

وَلَا تُدْرِكُهُ الْبَصَرُ
وَلَا يَحْصِيهَا الْعِلْمُ
وَلَا يَحْصِيهَا الْعِلْمُ
وَلَا يَحْصِيهَا الْعِلْمُ
وَلَا يَحْصِيهَا الْعِلْمُ
وَلَا يَحْصِيهَا الْعِلْمُ

وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ

XIII.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين

الحمد لله

لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين

This image shows a page of Arabic calligraphy in the Maghrebi script. The text is written in large, bold, dark brown letters on a light-colored, aged paper. The script is characterized by its thick, rounded strokes and the use of decorative dots (red and pink) scattered around the letters. The text is arranged in several lines, with some letters being significantly larger than others, creating a dynamic and visually appealing composition. The overall style is traditional and elegant, typical of Maghrebi calligraphy.

This image shows a page from an ancient manuscript, likely of Islamic origin, featuring stylized Arabic calligraphy. The text is written in a bold, blocky script, possibly a form of Maghrebi or early Ottoman script, using brown ink on aged, yellowish paper. The characters are thick and angular, with some decorative elements like red dots (shamsas) and green dots interspersed throughout the text. The overall appearance is that of a historical document, possibly a religious or administrative text, given the formal style of the script and the use of decorative markers. The paper shows signs of age, including discoloration and some staining.

اَللّٰهُمَّ صَلِّ وَسَلِّمْ وَسَلَامًا
 عَلَىٰ سَيِّدِنَا مُحَمَّدٍ
 وَعَلَىٰ اٰلِهِ الطَّيِّبِينَ
 وَارْحَمْهُمْ وَاجْعَلْهُمْ
 اَوْسِيَاءَ لَكَ فِي الدُّنْيَا
 وَالْآخِرَةِ وَاجْعَلْهُمْ
 اَوْسِيَاءَ لَكَ فِي الدُّنْيَا
 وَالْآخِرَةِ وَاجْعَلْهُمْ

وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ

49

Handwritten text in a stylized script, likely a form of Arabic or Persian calligraphy. The text is arranged in several lines and is heavily decorated with red dots (shamsas) and a small green dot. The ink is dark brown or black, and the paper is aged and stained.

و ما نو و ما نو و ما نو
و ما نو و ما نو و ما نو
و ما نو و ما نو و ما نو
و ما نو و ما نو و ما نو
و ما نو و ما نو و ما نو
و ما نو و ما نو و ما نو

46

XIV. 11

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين

XIV. 11

الله اعلم
وما كنا
بمؤمنين
بما كنا
نؤمن
بما كنا
نؤمن

47

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in approximately 10 horizontal lines. The text is heavily decorated with numerous small red dots (shamsas) and larger red circular marks, possibly indicating specific letters or words. The script is written in a dark ink on aged, yellowed paper.

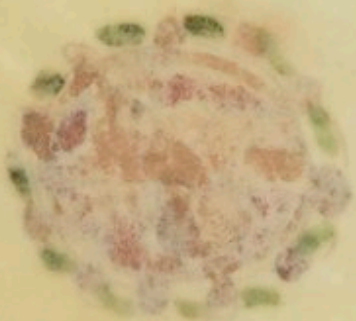
وَسَيُجَنَّبُهَا الْأَتْقَارُ
الَّذِينَ أَصْنَعُوا فَعَالَيًا
لَا يَمَسُّهُمُ الْبَلَاءُ بَلَاءً
وَلَا يَأْتِيهِمُ الْكُفْرُ كُفْرًا
وَلَا يَنفَعُهُمْ تَبَتُّهُمُ
وَلَا يُؤْنِسُهُمُ وَجْهُكَ
وَلَا يَكْفِيهِمُ الْيَسْرَارُ
وَلَا يَكْفِيهِمُ الْيَسْرَارُ

This image shows a detail from a manuscript, likely a historical or religious text. The text is written in a stylized, decorative script, possibly Persian or Arabic, using dark brown ink on aged, yellowish paper. The script is highly stylized, with large, bold letters and frequent use of red and green dots (shamsas) as decorative elements. The text is arranged in horizontal lines, with some words appearing to be written in a larger, more prominent font than others. The overall appearance is that of a historical or religious text, possibly a manuscript from the Islamic Golden Age.

لا اله الا الله محمد رسول الله
صلى الله عليه وسلم
والله اعلم بالصواب



الحمد لله الذي جعل
العلم نوراً والجهل
ظلمة والهدى سبيلاً
والضلال غيلاً والبر
سجلاً والفسق عيلاً
والجنة داراً والجهنم
مأوىً والقرآن كتاباً
والنبي رسلين واليوم
الآخر عيلاً



This image shows a page from a manuscript, likely of Islamic origin, featuring stylized Arabic calligraphy. The text is arranged in several lines, with large, ornate letters and smaller decorative elements like red dots and floral motifs interspersed. The background is a light, textured surface. The calligraphy is in a decorative style, possibly Thuluth or Maghribi, with a focus on geometric and floral patterns. The colors used are primarily gold, red, and green, set against a light background. The overall appearance is that of a historical document or a page from a book of poetry or religious text.



وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ
وَاللَّهُ يَخْلُقُ مَا يَشَاءُ
وَاللَّهُ يَخْتَارُ

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين
الذين هم خلائف
نبي الله وآله
الذين هم
الذين هم

51

A circular medallion with a gold border. Inside, a figure with a green body and gold limbs is reclining on a green surface. The figure's head is turned to the left. The medallion is surrounded by a red and white striped border with gold scrollwork at the intersections.

This image shows a detail from a manuscript, likely a liturgical book, featuring a grid of Arabic calligraphy in Maghrebi script. The text is arranged in five rows and five columns. Red dots (shamsas) are placed at the intersections of the grid lines. A small, ornate floral decoration is visible in the center of the grid.

وَالْحَمْدُ لِلَّهِ
الَّذِي هَدانا
لِإِسْلَامِهِ
وَالْحَمْدُ لِلَّهِ
الَّذِي هَدانا
لِإِسْلَامِهِ

92



Handwritten text in gold Arabic calligraphy, likely a Basmala (Bismillah), consisting of three lines. The text is highly decorative, with many letters featuring red and green dots (shamsas) and some letters having small gold floral motifs. The script is a stylized form of Thuluth calligraphy. The text is arranged in three horizontal lines across the center of the page.

This image shows a page from a manuscript with stylized Arabic calligraphy. The text is written in dark ink on aged, yellowed paper. The script is arranged in five horizontal lines. Numerous small, round red dots (shamsas) are scattered throughout the script, primarily above and below the letters. A small, decorative floral motif is visible near the bottom center of the page.

This image shows a page of Arabic calligraphy in the Maghrebi script. The text is written in gold and red ink on a light-colored parchment. The script is characterized by its large, bold letters and the use of red dots (shamsas) for decoration. The text is arranged in four lines, with the first line being the most prominent. The overall style is highly decorative and typical of the Maghrebi tradition.

مَعْمُورًا لِمَا لَمْ يَكُنْ
لَهُ مِنْ قَبْلُ وَفِيهِ
وَالْقَوْمُ مَا رَأَوْا
لَهُمْ كَيْدًا وَنَجْوً
لَهُمْ كَيْدًا وَنَجْوً

This image shows a page from a manuscript, likely of Persian or Arabic origin, featuring a highly decorative and stylized script. The text is arranged in four horizontal lines. The letters are thick and blocky, with a light beige or cream color, and are heavily embellished with numerous small, bright red dots (shamsas or 'chaharshenas') and a few green dots. The script is a form of 'Nasta'liq' or a similar historical cursive, but the characters are rendered in a more geometric, almost cubist style. The background is a plain, off-white or light cream color, which makes the dark, decorated letters stand out. The overall aesthetic is one of intricate craftsmanship and artistic flair, characteristic of traditional Islamic calligraphy.



مما في
فصل في
الاسماء
التي
في
الكتاب

ما
 من
 شيء
 الا
 وله
 حكم
 عظيم
 لا
 يدرك
 بال
 عقل
 ولا
 يحيط
 بال
 علم
 ولا
 يدرك
 بال
 عين
 ولا
 يحيط
 بال
 علم
 ولا
 يدرك
 بال
 عقل
 ولا
 يحيط
 بال
 علم

لا اله الا الله
محمد رسول الله
صلى الله عليه وسلم
آل محمد الطيبين
الطاهرين

XVI. 72

56

الحمد لله الذي
خلقنا من طين
فقال يا ابراهيم
انظر الى خلقك
انظر الى خلقك
انظر الى خلقك
انظر الى خلقك

مَدَامَ لَا تَسْخَرُ
مَدَامَ لَا تَسْخَرُ
مَدَامَ لَا تَسْخَرُ
مَدَامَ لَا تَسْخَرُ
مَدَامَ لَا تَسْخَرُ
مَدَامَ لَا تَسْخَرُ

Handwritten Arabic script in black ink on aged paper, featuring decorative red and green dots (shamsas) interspersed among the letters.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُرْسِلُ الرِّيَّاحَ
وَيُنَزِّلُ الْمَطَرَ وَالَّذِي
يُغِيثُ الْحَيَاةَ وَالَّذِي
يُجْزِي النَّاسَ بِحَسَبِ عَمَلِهِمْ



مَدَامَ لَمْ يَكُنْ
مَدَامَ لَمْ يَكُنْ
مَدَامَ لَمْ يَكُنْ
مَدَامَ لَمْ يَكُنْ
مَدَامَ لَمْ يَكُنْ
مَدَامَ لَمْ يَكُنْ

This image shows a page from a manuscript, likely of Islamic origin, featuring stylized, blocky letters in a dark brown or black ink. The letters are decorated with red dots and small floral motifs. The text is arranged in four horizontal lines, with some characters appearing to be part of a larger, more complex design. The overall style is characteristic of early Islamic calligraphy, possibly from the Umayyad or Abbasid periods. The paper is aged and shows some wear, with the edges of the letters appearing slightly frayed or worn. The red dots are small and round, and the floral motifs are simple, with a central flower and small leaves. The letters are thick and have a somewhat geometric, blocky appearance, which is typical of early Islamic script. The text is arranged in four horizontal lines, with some characters appearing to be part of a larger, more complex design. The overall style is characteristic of early Islamic calligraphy, possibly from the Umayyad or Abbasid periods.

مَدَامَ تَعْلَمُ
أَنَّكَ لَمْ تَكُنْ
تَعْلَمُ أَنَّكَ لَمْ
تَكُنْ تَعْلَمُ أَنَّكَ
لَمْ تَكُنْ تَعْلَمُ
أَنَّكَ لَمْ تَكُنْ
تَعْلَمُ أَنَّكَ لَمْ
تَكُنْ تَعْلَمُ



بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين

This image shows a page of Arabic calligraphy, likely from a manuscript. The text is written in a stylized, decorative script, possibly Maghrebi or Andalusian, arranged in four lines. The script is dark brown with gold leaf accents and red dots (shamsas) marking specific letters. The background is aged, yellowish paper.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا وسلم

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
الذي كنا لنهتدي لولا
هدايتنا ربنا ربنا
الحمد لله الذي هدانا لهذا
الذي كنا لنهتدي لولا
هدايتنا ربنا ربنا

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين

الْحَمْدُ لِلَّهِ الَّذِي
 أَنْشَأَ لَنَا مِنْكُمْ
 رُسُلًا مِنْكُمْ لِيُخْرِجَكُمْ
 مِنَ الظُّلُمَاتِ إِلَى النُّورِ
 بِإِذْنِهِ فَتُحْمَدُ
 وَأَنْتَ أَكْبَرُ



وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ

وَالْحَمْدُ لِلَّهِ الَّذِي
 بَارَكْنَا فِيهِ وَالْآلَاءُ
 وَالْأَنْعَامُ وَالْأَنْبِيَاءُ
 وَالْأَنْبِيَاءُ وَالْأَنْبِيَاءُ
 وَالْأَنْبِيَاءُ وَالْأَنْبِيَاءُ
 وَالْأَنْبِيَاءُ وَالْأَنْبِيَاءُ
 وَالْأَنْبِيَاءُ وَالْأَنْبِيَاءُ
 وَالْأَنْبِيَاءُ وَالْأَنْبِيَاءُ



بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا وسلم

وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ



69

لا فاعلموا ان الله
 لا يهدي القوم
 الضالين ولا يعلم
 السر الا له ولا
 يعلم الا الله ولا
 يعلم الا الله ولا

Handwritten text in a stylized script, likely a form of Arabic or Persian calligraphy. The text is arranged in approximately six horizontal lines. The script is dark brown or black, with prominent red dots (shamsas) used as decorative elements, particularly around the letters. There are also small, stylized floral motifs interspersed within the text.

الحمد لله الذي
خلقنا من طين
وخلقنا من طين
وخلقنا من طين
وخلقنا من طين
وخلقنا من طين

67

ما لم يزلوا
 ما لم يزلوا
 ما لم يزلوا
 ما لم يزلوا
 ما لم يزلوا
 ما لم يزلوا

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُرْسِلُ الرِّيَّاحَ
وَيُنَزِّلُ الْمَطَرَ وَالَّذِي
يَعْلَمُ الْغُيُوبَ
وَالَّذِي يَخْلُقُ مَا يَشَاءُ
وَيَعْلَمُ مَا فِي الصُّدُورِ

68

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in six horizontal lines. The text is written in brown ink on aged, yellowed paper. The script is highly decorative, featuring large, bold letters and numerous red dots (shamsas) interspersed throughout the lines. A small, circular, ornate stamp or seal is visible on the left side of the page, partially overlapping the first line of text.

XVI

80

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين

XVI. 119.

69



Handwritten text in a stylized script, likely Arabic or Persian, arranged in six horizontal lines. The text is decorated with numerous red dots (shamsas) and small floral motifs. The ink is dark brown or black, and the paper shows signs of age and wear.

وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ
وَاللَّهُ يَسْمَعُ

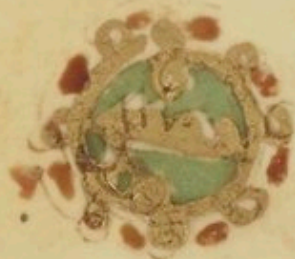
مَنْ يَرْجُو عَذَابَ اللَّهِ
يَكُنْ لَهُ عَذَابُ اللَّهِ
وَمَنْ يَرْجُو عَذَابَ اللَّهِ
يَكُنْ لَهُ عَذَابُ اللَّهِ
وَمَنْ يَرْجُو عَذَابَ اللَّهِ
يَكُنْ لَهُ عَذَابُ اللَّهِ
وَمَنْ يَرْجُو عَذَابَ اللَّهِ
يَكُنْ لَهُ عَذَابُ اللَّهِ

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in five lines. The text is written in dark brown ink on aged, yellowed paper. Red dots are used as decorative elements, marking specific points within the letters and between lines. The script is highly stylized, with thick, bold strokes and sharp, angular forms. The text is oriented horizontally across the page.



XXXI. 6.

وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ



This image shows a page from a manuscript with stylized, thick, brown calligraphic characters. The characters are arranged in horizontal lines and are decorated with small red dots. Some characters also feature yellow floral motifs. The background is light beige with faint, larger, faded calligraphic traces. The overall style is reminiscent of traditional Chinese or Japanese calligraphy, but with a more abstract, blocky aesthetic.

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا وسلم

Handwritten text in a stylized script, likely a form of Arabic or Persian calligraphy. The text is arranged in approximately 10 horizontal lines. The ink is dark brown or black, and the paper is aged and yellowed. Several red dots (shamsas) are visible, marking specific points in the script. The text is partially obscured by a large, irregular brown stain in the upper left corner.

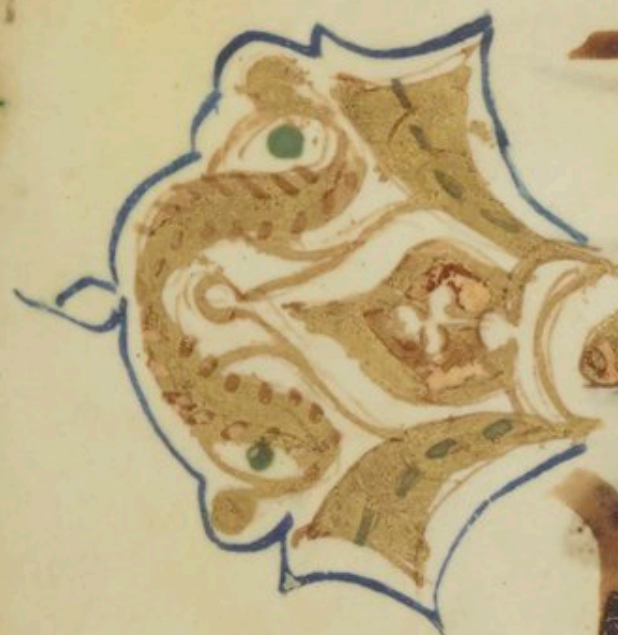


وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُرِيهِمْ آيَاتِهِ
وَالَّذِي يُخْرِجُ الْمَوْتِ
وَالَّذِي يُحْيِي الْمَوْتِ
وَالَّذِي يُخْرِجُ الْمَوْتِ

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
أما بعد
فإن من أعلام النبوة
أن النبي صلى الله عليه وسلم
هو الذي يبعث الله في كل
أمة رسولا من قبلي
مؤيدين به الدين
والمعروف ونافين
به الباطل والمنكر
فإن من أعلام النبوة
أن النبي صلى الله عليه وسلم
هو الذي يبعث الله في كل
أمة رسولا من قبلي
مؤيدين به الدين
والمعروف ونافين
به الباطل والمنكر

This image shows a page of Arabic calligraphy, likely a manuscript. The text is written in a cursive style, with large, dark brown letters. There are numerous small red dots scattered throughout the text, possibly indicating specific letters or words. The background is a light, aged paper. The text is arranged in several lines, with some words being larger and more prominent than others. The overall appearance is that of a historical document or a religious text.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا وسلم
وعلينا وسلم
وعلينا وسلم



عَمَّا نَسِيْنَا نَسِيْنَا
 نَسِيْنَا نَسِيْنَا نَسِيْنَا
 نَسِيْنَا نَسِيْنَا نَسِيْنَا
 نَسِيْنَا نَسِيْنَا نَسِيْنَا
 نَسِيْنَا نَسِيْنَا نَسِيْنَا

This image shows a page of Arabic calligraphy in the Maghrebi script. The text is written in large, bold, stylized letters, primarily in dark brown ink with gold leaf accents. The letters are decorated with numerous small red dots (shamsas) and some larger, more ornate floral or geometric motifs. The calligraphy is arranged in several horizontal lines, with some words appearing to be 'Alhamdulillah' (Praise be to God). The background is a light, aged paper.

This image shows a page from an Arabic manuscript, likely a liturgical or poetic text. The calligraphy is a highly stylized, blocky form, possibly a variant of Maghrebi or Andalusī script. The characters are dark brown or black, with some featuring red and green dots (shamsas) for decoration. The text is arranged in several lines, with some characters appearing to be part of a larger, more complex design. The paper is aged and yellowed, with some visible wear and tear.

لَسْمَا يَا لِي يَا لَاحِ مَوْ مَ مَ
مَدِيحُ يَا لِي يَا لَاحِ مَوْ مَ مَ
مَدِيحُ يَا لِي يَا لَاحِ مَوْ مَ مَ
مَدِيحُ يَا لِي يَا لَاحِ مَوْ مَ مَ
مَدِيحُ يَا لِي يَا لَاحِ مَوْ مَ مَ
مَدِيحُ يَا لِي يَا لَاحِ مَوْ مَ مَ

This image shows a page from a manuscript, likely of Persian or Arabic origin, featuring highly stylized, blocky letters in brown and gold. The text is arranged in several lines, with some characters appearing to be part of a larger, more complex design. The letters are decorated with red dots and small floral motifs. The background is a light, aged paper. The overall style is characteristic of early modern Persian or Ottoman calligraphy, possibly from a book of poetry or a decorative manuscript.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا جميعاً
وعلينا جميعاً
وعلينا جميعاً

مَدَامَ لَمْ يَكُنْ لَكَ
مَدَامَ لَمْ يَكُنْ لَكَ
مَدَامَ لَمْ يَكُنْ لَكَ
مَدَامَ لَمْ يَكُنْ لَكَ
مَدَامَ لَمْ يَكُنْ لَكَ
مَدَامَ لَمْ يَكُنْ لَكَ

Handwritten Arabic script in black ink on aged paper, featuring decorative red dots (shamsas) interspersed among the letters.

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ عَبْدُهُ وَرَسُولُهُ
وَالْحَمْدُ لِلَّهِ الْمَوْلَى الْمُؤْتَمَرِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَيِّدِنَا مُحَمَّدٍ
وَالْحَمْدُ لِلَّهِ الْمَوْلَى الْمُؤْتَمَرِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَيِّدِنَا مُحَمَّدٍ
وَالْحَمْدُ لِلَّهِ الْمَوْلَى الْمُؤْتَمَرِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَيِّدِنَا مُحَمَّدٍ

This image shows a page from a manuscript, likely a book of letters or a calligraphic exercise. It features a grid of 20 large, stylized Arabic letters arranged in 4 rows and 5 columns. The letters are dark brown with red dots (shamsas) placed around them. The background is light beige with faint blue and red markings.

مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ
مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ
مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ
مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ
مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ
مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ مَعْلَمٌ

وَاللَّهُمَّ صَلِّ وَسَلِّمْ عَلَى
رَسُولِكَ مُحَمَّدٍ
وَاللَّهُمَّ صَلِّ وَسَلِّمْ عَلَى
رَسُولِكَ مُحَمَّدٍ
وَاللَّهُمَّ صَلِّ وَسَلِّمْ عَلَى
رَسُولِكَ مُحَمَّدٍ

82

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد

وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ

This image shows a page of Arabic calligraphy, likely from a manuscript. The text is written in a bold, stylized script, possibly Maghrebi or Andalusian. The characters are dark brown or black, and the paper is aged and slightly discolored. There are several red dots (shamsas) and a few green dots scattered throughout the text, serving as decorative elements. The script is dense and expressive, with thick strokes and sharp angles.

لَا إِلَهَ إِلَّا اللَّهُ
مُحَمَّدٌ رَسُولُهُ
وَالْأَقْبَرُ
وَالْأَكْبَرُ
وَالْأَكْبَرُ
وَالْأَكْبَرُ
وَالْأَكْبَرُ
وَالْأَكْبَرُ

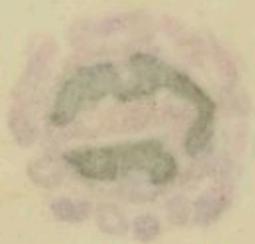
مما لا يعمد
في ذلك
لأنه لا
يكون
بما لا
يكون
بما لا
يكون

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
والسلام على من
آتاه الله الدين
والحمد لله رب
العالمين



Handwritten text in a stylized script, possibly Arabic or Persian, arranged in four lines. The text is written in dark brown ink and is decorated with numerous small red and blue dots. The script is highly stylized, with long horizontal strokes and sharp angles. The text is arranged in four lines, with the first line being the longest and the last line being the shortest. The text is written in a cursive style, with the letters connected to each other. The text is arranged in a rectangular block, with the first line at the top and the last line at the bottom. The text is written in a dark brown ink, and the dots are in red and blue. The text is arranged in a rectangular block, with the first line at the top and the last line at the bottom. The text is written in a cursive style, with the letters connected to each other. The text is arranged in a rectangular block, with the first line at the top and the last line at the bottom. The text is written in a dark brown ink, and the dots are in red and blue.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين



This image shows a page from a manuscript with a decorative or calligraphic style. The characters are highly stylized, angular, and somewhat abstract, rendered in brown and gold. They are arranged in horizontal rows, suggesting a form of writing or a decorative pattern. Small red dots are scattered throughout the page, interspersed with the characters. The overall appearance is that of a historical or artistic document.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُرِيهِمْ آيَاتِهِ
وَالَّذِي يُخْرِجُ النَّاسَ
مِنَ بُحْرِ الْمَوْتِ وَهُوَ
الْعَلِيمُ الْخَبِيرُ

This image shows a fragment of a manuscript page with stylized, gold-colored Arabic calligraphy. The text is arranged in several lines, with some characters decorated with red and green dots. The background is aged, yellowish paper. The calligraphy is in a cursive style, typical of medieval Islamic manuscripts. The fragment includes parts of several lines of text, with some characters being larger and more ornate than others. The red and green dots are likely decorative elements or markers used by the scribe. The paper shows signs of age, including discoloration and some small stains.

وَاللَّهُ سَمِيعٌ عَلِيمٌ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ الْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ
وَالْمَوْتَ وَالْحَيَاةَ

Handwritten text in a stylized, bold script, likely a form of Arabic or Persian calligraphy. The text is arranged in several lines, with some characters featuring red dots (shamsas) above them. The ink is dark brown or black, and the background is a light, aged paper.

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in five horizontal lines. The script is characterized by thick, dark brown strokes and is decorated with numerous small red dots (shamsas) and a few larger, more ornate gold and red floral motifs. The text is written on aged, yellowish paper with visible water damage and staining, particularly along the right edge.

This image shows a page from a manuscript with stylized, blocky letters in brown and gold. The letters are arranged in several lines, with some characters featuring red dots. A small floral motif is visible on the left margin. The overall style is reminiscent of early modern or renaissance book design.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُرِي الْآيَاتِ
وَالَّذِي يُخْرِجُ الْحَيَّ مِنَ الْمَيِّتِ
وَالَّذِي يُخْرِجُ الْمَيِّتَ مِنَ الْحَيِّ
وَالَّذِي يُحْيِي الْمَوْتَى



بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا وسلم



بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلهم جميعاً
وعلهم جميعاً
وعلهم جميعاً

لَحْدَا لَحْدَا لَحْدَا لَحْدَا
 مَعْدَا مَعْدَا مَعْدَا مَعْدَا
 مَعْدَا مَعْدَا مَعْدَا مَعْدَا
 مَعْدَا مَعْدَا مَعْدَا مَعْدَا
 مَعْدَا مَعْدَا مَعْدَا مَعْدَا
 مَعْدَا مَعْدَا مَعْدَا مَعْدَا

IV. 161.

ط ف ح د
م م م م
ط م م م
م م م م
م م م م
م م م م
م م م م
م م م م

نا مل سا لاسل فحما
لا م د سو لا لا
كا ف م را ل
را نو ما را
م و لا و
ما م و لا
و لا و لا
و لا و لا

قوله يا ذا الجلال والإكرام
يا ذا الجلال والإكرام
يا ذا الجلال والإكرام
يا ذا الجلال والإكرام
يا ذا الجلال والإكرام
يا ذا الجلال والإكرام

This image shows a page from a manuscript, likely a form of shorthand or a decorative text. The characters are stylized, dark brown, and arranged in a grid-like pattern. Each character is accompanied by a small red dot, which may indicate a specific sound or meaning. The characters are arranged in rows and columns, with some variations in shape and size. A small, ornate gold and green decorative element is visible in the center of the grid.

لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله
 لا اله الا الله
 محمد رسول الله

This image shows a page from a manuscript, likely a historical document or a book of shorthand. The text is written in a highly stylized, blocky, brown font, arranged in a grid-like pattern of approximately 10 rows and 10 columns. The characters are thick and angular, resembling a form of shorthand or a specific dialect. Red dots are scattered throughout the grid, often marking specific characters. A small, ornate, golden-brown decorative element is visible in the upper left corner, featuring intricate patterns and a central circular motif. The overall appearance is that of an ancient or medieval manuscript page.

سورة الفاتحة
بسم الله الرحمن الرحيم
الحمد لله رب العالمين
الذي هدانا لهذا
ما كنا لنهتدي لولا
هدى الله لنا
ولا لولا فضل
رحمته وبرحمته
الواسع الواسع
الذي هدانا لهذا
ما كنا لنهتدي لولا
هدى الله لنا
ولا لولا فضل
رحمته وبرحمته
الواسع الواسع

فانما
مدرسا
للمع
للمع
للمع
للمع
للمع
للمع

This image shows a page from a manuscript, likely a calendar or a text related to the 28 lunar mansions. The page is filled with a grid of stylized, dark brown characters, which are arranged in four rows and seven columns. Red dots are placed at the intersections of the grid lines. Two small, ornate, golden-brown decorative elements are visible, one near the center and one near the bottom right.

مَدَامَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ
رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ
رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ
رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ
رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ رَايَ

فَدَاكَ فَاذْكُرْ
فَاذْكُرْ فَاذْكُرْ
فَاذْكُرْ فَاذْكُرْ
فَاذْكُرْ فَاذْكُرْ
فَاذْكُرْ فَاذْكُرْ
فَاذْكُرْ فَاذْكُرْ

V. 48.

This image shows a detail from a manuscript, likely a historical text or a decorative page. The text is written in large, bold, stylized Arabic letters, possibly in a cursive or semi-cursive script, arranged in a grid-like pattern. The letters are dark brown or black, set against a light, aged, yellowish background. Small red and green dots are scattered around the letters, some appearing to be part of the original design or perhaps damage to the paper. A small, ornate metal clasp or fastener is visible near the center of the grid, suggesting the manuscript was once bound. The overall appearance is that of an old, well-preserved document.

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in approximately 10 horizontal lines. The text is written in dark ink on aged, yellowed paper. Numerous red dots (shamsas) are used as decorative elements, marking specific letters or words throughout the text. The script is highly stylized, with many characters featuring sharp, pointed forms.

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in approximately 10 horizontal lines. The text is written in dark ink on aged, yellowish paper. Numerous red dots (shamsas) are used as decorative elements, marking specific characters or words throughout the text. A small, ornate floral or geometric motif is visible near the center of the page, integrated into the text.

This image shows a page from an ancient manuscript, likely of Mesopotamian origin, featuring a grid of stylized, dark, blocky characters. The characters are arranged in rows and columns, with some characters having red dots above them. The background is light-colored and shows signs of wear and discoloration. The characters are highly stylized, with some resembling cuneiform or early alphabetic forms. The overall appearance is that of a decorative or instructional text, possibly a list or a table. The red dots are placed above certain characters, possibly indicating specific words or symbols. The grid is composed of approximately 5 columns and 6 rows of characters. The characters are dark, possibly black or dark brown, and the red dots are a vibrant red color. The background is a light, off-white or cream color, showing signs of aging and wear. The overall composition is a dense, organized array of these stylized characters, creating a visually striking pattern.

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ عَبْدُهُ وَرَسُولُهُ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَائِرِ الْأَنْبِيَاءِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَائِرِ الْأَنْبِيَاءِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَائِرِ الْأَنْبِيَاءِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَائِرِ الْأَنْبِيَاءِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَائِرِ الْأَنْبِيَاءِ
وَالصَّلَاةُ وَالسَّلَامُ عَلَى سَائِرِ الْأَنْبِيَاءِ

س ف ل م و
ه با د ر ج
ط ك د ر ج
ز و د ر ج
ح ط و د ر ج
ع ط و د ر ج

Handwritten text in a stylized script, likely Arabic or Persian, arranged in approximately 10 horizontal lines. The characters are dark brown or black, with some red dots (possibly decorative or indicating specific letters) scattered throughout. The text is written on aged, yellowish paper with some staining and a torn edge at the bottom.

X. 84

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in a grid-like pattern. The text is written in dark ink on aged, yellowish paper. The script is highly decorative, featuring large, bold letters and numerous red dots (shamsas) interspersed throughout the text. The text is organized into approximately 10 columns and 5 rows. The first column on the left contains the word "الله" (Allah) written vertically. The second column contains the word "محمد" (Muhammad) written vertically. The third column contains the word "صلى" (Sallā) written vertically. The fourth column contains the word "عليه" (ʿAlayhi) written vertically. The fifth column contains the word "وسلم" (Waṣallam) written vertically. The sixth column contains the word "وآل" (Waʿl) written vertically. The seventh column contains the word "اهل" (Ahl) written vertically. The eighth column contains the word "البيت" (Al-Bayt) written vertically. The ninth column contains the word "الطاهر" (Al-Tahir) written vertically. The tenth column contains the word "الطاهر" (Al-Tahir) written vertically. The text is highly stylized and decorative, with many red dots (shamsas) interspersed throughout the text. The paper is aged and yellowed, with some visible staining and wear.

Handwritten text in a stylized script, likely Arabic or Persian, arranged in approximately 10 horizontal lines. The text is written in dark ink on aged, yellowed paper. The script is highly decorative, featuring large, bold letters with prominent red dots (shamsas) and small green dots (khatas) used as accents. The first line begins with a large, ornate initial letter, possibly 'Alif' or 'Lam', which is heavily decorated with gold and red. The text is written in a cursive style, with letters often connected to the ones following them. The overall appearance is that of a historical manuscript page, possibly a page from a book of poetry or a religious text.

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وعلى آل محمد
وعلينا وسلم
وعلينا وسلم

This image shows a page from a manuscript, likely of Persian or Arabic origin, featuring a highly stylized and decorative script. The characters are dark, angular, and arranged in a grid-like pattern across the page. Each character is meticulously decorated with red dots (nashk) and some have white or gold highlights, giving them a three-dimensional, carved appearance. The background is a light, aged paper with visible texture and some minor staining. The overall composition is symmetrical and balanced, typical of traditional Islamic calligraphy.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين أجمعين
اللهم صل على محمد
وآله الطيبين الطاهرين
اللهم صل على محمد
وآله الطيبين الطاهرين
اللهم صل على محمد
وآله الطيبين الطاهرين

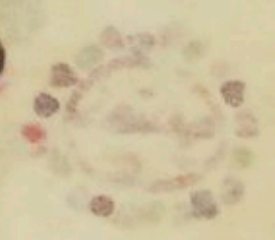
Handwritten text in a stylized script, likely Arabic or Persian, featuring decorative elements such as red dots and gold leaf accents. The text is arranged in approximately 10 lines, with some characters appearing to be part of a larger, possibly ornate, initial or signature.

Handwritten text in Arabic script, likely a religious or historical document. The text is written in dark ink on aged, yellowed paper. The script is highly stylized, characteristic of the Maghrebi or Andalusí style. The text is arranged in several lines, with some words being larger and more prominent than others. There are numerous red dots (shamsas) scattered throughout the text, which are a common decorative element in such manuscripts. A small, ornate metal clasp or fastener is visible on the left side of the page.

This image shows a page from an ancient manuscript, likely of Islamic origin, featuring stylized Arabic calligraphy. The text is written in a bold, blocky style using black ink on aged, yellowed paper. The calligraphy is arranged in several horizontal lines. Numerous small, bright red dots are scattered throughout the page, often placed near the letters, possibly indicating specific characters or serving as decorative elements. A small, ornate, golden-colored decorative element, possibly a floral or geometric motif, is visible near the center of the page, integrated into the text. The overall appearance is that of a historical document or a page from a religious or literary text.

مَدَامَ لَعَلَّاهُ
رَبِّ الْعَالَمِينَ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ

لا حول ولا قوة الا بالله العظيم
لا حول ولا قوة الا بالله العظيم
لا حول ولا قوة الا بالله العظيم
لا حول ولا قوة الا بالله العظيم
لا حول ولا قوة الا بالله العظيم



Handwritten text in a stylized script, likely Arabic or Persian, arranged in approximately 10 horizontal lines. The text is written in dark ink on aged, yellowed paper. Several characters are decorated with red dots (shamsas) and some with green dots. A small, ornate gold-colored decorative element is visible near the center-right of the page.

A page from a manuscript featuring a grid of 100 stylized Arabic calligraphic characters, arranged in 10 rows and 10 columns. The characters are decorated with red and green dots and small circular motifs. Two larger, ornate circular motifs are placed within the grid, one in the upper right and one in the lower left.

This image shows a page from a manuscript, likely of Persian or Arabic origin, featuring a highly stylized and decorative script. The characters are dark, angular, and arranged in a grid-like pattern, possibly representing a form of calligraphy or a decorative arrangement. The characters are decorated with red dots and a central gold-colored ornament. The background is light beige with some staining.

مَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ
وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ
وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ
وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا
وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

X 107

[illegible]

XI. 94.

اَللّٰهُمَّ صَلِّ وَسَلِّمْ عَلَى
 رَسُوْلِكَ اَللّٰهُمَّ صَلِّ وَسَلِّمْ
 عَلَى رَسُوْلِكَ اَللّٰهُمَّ صَلِّ وَسَلِّمْ
 عَلَى رَسُوْلِكَ اَللّٰهُمَّ صَلِّ وَسَلِّمْ
 عَلَى رَسُوْلِكَ اَللّٰهُمَّ صَلِّ وَسَلِّمْ
 عَلَى رَسُوْلِكَ اَللّٰهُمَّ صَلِّ وَسَلِّمْ

وَلَا تَكُن مِّنَ الْكَافِرِينَ
وَلَا تَكُن مِّنَ الْمُنَافِقِينَ
وَلَا تَكُن مِّنَ الْمُتَكِبِّينَ
وَلَا تَكُن مِّنَ الْفَاسِقِينَ
وَلَا تَكُن مِّنَ الْمُنَافِقِينَ
وَلَا تَكُن مِّنَ الْكَافِرِينَ
وَلَا تَكُن مِّنَ الْمُنَافِقِينَ
وَلَا تَكُن مِّنَ الْكَافِرِينَ

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in approximately 10 horizontal lines. The text is written in dark ink on aged, yellowed paper. Several characters are decorated with red dots (shamsas) and some are embellished with gold leaf or paint, particularly in the center of the page.

و ما د سا د م م ح
س ل ف ح ك ح ح ح
م ل ك با د سا ح ح
سا ل ف د ف م ط ل م سا
د سا ح د ه ر ل م ح ح
سا د ف ح ك ل م ه ل م
ح ف ح ك سا ح ح

مَعْرِفَةِ سُلْطَانِ الْعَالَمِينَ
مَعْرِفَةِ سُلْطَانِ الْعَالَمِينَ
مَعْرِفَةِ سُلْطَانِ الْعَالَمِينَ
مَعْرِفَةِ سُلْطَانِ الْعَالَمِينَ
مَعْرِفَةِ سُلْطَانِ الْعَالَمِينَ

Handwritten text in a cursive script, likely Arabic or Persian, arranged in approximately 10 horizontal lines. The text is written on aged, yellowed paper with visible staining and wear. Several characters are decorated with red ink dots (shamsas or shamsas) and some letters are embellished with gold leaf or paint. The script is highly stylized and compact.

XI-112



وَالْحَمْدُ لِلَّهِ
الْعَلِيِّ الْعَظِيمِ
الْمَلِكِ الْقَدِيمِ
الْقَدِيرِ الْقَبِيرِ
الْمَلِكِ الْقَدِيمِ
الْقَدِيرِ الْقَبِيرِ
الْمَلِكِ الْقَدِيمِ
الْقَدِيرِ الْقَبِيرِ

Handwritten text in a stylized script, likely Arabic or Persian, arranged in four lines. The text is decorated with red and green dots and a central circular emblem. The script is bold and angular, characteristic of certain historical calligraphic styles. The text is written on aged, yellowed paper with a torn edge.

Handwritten text in Arabic script, likely a religious or historical document. The text is arranged in approximately 10 horizontal lines. The script is dark ink on aged, yellowed paper. Several words are decorated with red dots (shamsas) and some are embellished with gold leaf or paint, particularly the larger, more prominent words. The text is written in a cursive style, characteristic of medieval Islamic manuscripts.

فَاذْكُرُوا
 لَكُمْ
 مَا كُنْتُمْ
 تَعْبُدُونَ
 مِنْ دُونِ
 اللَّهِ

Handwritten text in a stylized script, likely a form of Arabic or Persian calligraphy, arranged in approximately 10 horizontal lines. The text is written in dark ink on aged, yellowed paper. Each line contains several characters, some of which are decorated with small red dots (shamsas or shamsas) placed above or below the strokes. The script is highly stylized, with elongated horizontal strokes and sharp, angular forms. The paper shows signs of wear, including discoloration and small dark spots.

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ عَبْدُهُ وَرَسُولُهُ
وَالْحَمْدُ لِلَّهِ الَّذِي هَدَانَا لِهَذَا وَمَا كُنَّا
لِنُؤْمِنَ بِهِ وَلَا نَحْمَدُهُ إِلَّا بِهِ سُبْحَانَ اللَّهِ
عَمَّا يُشْرِكُونَ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَعَلَى
أَهْلِ بَيْتِهِ وَخَالِدِ فِيهِمْ وَارْحَمْهُمْ
وَبَارِكْ وَسَلِّمْ وَتَقَبَّلْ مِنْهُمْ إِنَّكَ
كَرِيمٌ ذِي الْفَضْلِ الْعَظِيمِ

[illegible]

This image shows a page from a manuscript, likely of Persian or Arabic origin. The page is filled with text written in a dark, stylized script, possibly Thuluth or a similar calligraphic style. The text is arranged in several lines, with a large, ornate initial 'D' (Dāl) at the top left, decorated with gold and red. The script is dark, and the page is adorned with numerous small red dots, which are likely decorative elements or part of the text's structure. The background is a light, aged paper.

وَلَمَّا رَأَى الْمَلَائِكَةُ آيَاتَهُنَّ خَضَعْنَ لَهُنَّ كُلُّ وَاحِدَةٍ مِّنْهُنَّ رَأْسًا
وَإِلَى الْمَرْيَمَ إِذْ نَبَأَتْهُنَّ أَنَّهَا حَامِلٌ تَقَرَّبَ إِلَيْهَا الْمَلَائِكَةُ
وَقَرَّبَ إِلَيْهَا النَّفْثَةَ الَّتِي كَانَتْ تَكْفُرُ بِهَا وَلَمَّا رَأَى الْمَلَائِكَةُ
آيَاتَهُنَّ خَضَعْنَ لَهُنَّ كُلُّ وَاحِدَةٍ مِّنْهُنَّ رَأْسًا وَنَبَأَ الْمَلَائِكَةُ
بِالْحَبْلِ الرَّحِيقِ الَّذِي كُنْتُمْ تُبْغُونَ لِمَرْيَمَ أَن تَحْمِلَ مِنْهُ وَلَمْ يُؤْمَرْ
بِالْحَبْلِ الرَّحِيقِ الَّذِي كُنْتُمْ تُبْغُونَ لِمَرْيَمَ أَن تَحْمِلَ مِنْهُ وَلَمْ يُؤْمَرْ

Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in five horizontal lines. The text is decorated with red dots and gold filigree. The script is highly stylized, with many characters featuring loops and flourishes. The text is written on aged, stained paper.

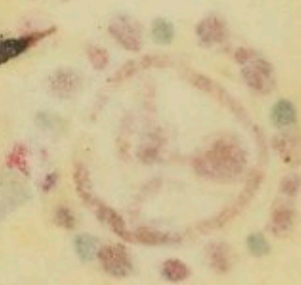
Handwritten text in a stylized script, likely a form of Arabic or Persian, arranged in five horizontal lines. The text is written in dark ink on aged, yellowed paper. The script is highly decorative, featuring numerous red dots (shamsas) and some green dots interspersed throughout the characters. The characters are bold and angular, with some showing signs of wear or fading. The overall appearance is that of a historical manuscript or a decorative page from an old book.

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ عَبْدُهُ وَرَسُولُهُ
وَالْحَمْدُ لِلَّهِ الَّذِي هَدَانَا لِهَذَا وَمَا كُنَّا
لِنُؤْمِنَ بِهِ وَلَا نَحْمَدُهُ إِلَّا بِهِ سُبْحَانَ اللَّهِ
عَمَّا يُشْرِكُونَ اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَعَلَى
أَهْلِ بَيْتِهِ وَخَالِدِ فِيهِمْ وَارْحَمْهُمْ إِنَّكَ
الرَّحِيمُ الرَّحِيمُ

This image shows a page from an ancient manuscript, likely of Arabic origin, featuring a highly decorative and stylized script. The text is arranged in a grid-like pattern, with characters that are dark, angular, and often highlighted with red dots or circles. The script is a form of Kufic, characterized by its sharp, geometric shapes. The page is aged, with visible wear, discoloration, and some damage to the ink and paper. The overall appearance is that of a historical document, possibly a calendar or a record of events, given the structured layout and the use of red for emphasis.

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا
الله إن الحمد لله نكليم
الملك الوهاب المهيمن
القهار المجتبر المتكبر
الغفار ذو الجلال والإكرام
سبحان الله العظيم

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا
ما كنا لنهتدي لولا أن هدانا الله
والحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين



This image shows a page from a manuscript, likely of Persian or Arabic origin, featuring a highly stylized, angular script. The text is arranged in several horizontal lines, with characters that are dark and heavily textured, possibly due to the age of the ink or the material of the page. Red and green dots are scattered throughout the text, serving as decorative elements or markers. A prominent decorative motif, resembling a stylized flower or a complex geometric design, is located in the center of the page, overlapping the text. The overall appearance is that of an ancient or historical document, possibly a liturgical text or a work of poetry.

مَدَامَ مَدَامَ مَدَامَ مَدَامَ مَدَامَ
مَدَامَ مَدَامَ مَدَامَ مَدَامَ مَدَامَ
مَدَامَ مَدَامَ مَدَامَ مَدَامَ مَدَامَ
مَدَامَ مَدَامَ مَدَامَ مَدَامَ مَدَامَ

This image shows a page from a manuscript, likely a cipher or a decorative text. The characters are dark, angular, and stylized, arranged in a grid-like pattern. Some characters have red dots above them. A central decorative element, resembling a stylized 'S' or a floral motif, is visible in the upper center.

و س ا و س ا ل ا و
و س ا و س ا ل ا و
و س ا و س ا ل ا و
و س ا و س ا ل ا و
و س ا و س ا ل ا و
و س ا و س ا ل ا و

This image shows a page from an Arabic manuscript, likely a decorative alphabet or a specific dialectal script. The page features a grid of 20 stylized, dark brown characters arranged in 4 rows and 5 columns. Each character is decorated with red dots (shamsas) and some are embellished with gold and red floral motifs. The characters are likely part of a decorative alphabet or a specific dialectal script. The background is a light, aged paper with some staining and wear.

Handwritten text in Arabic script, likely a religious or historical document. The text is arranged in several lines, with some characters decorated with red dots (shamsas) and a central circular emblem (shamsa) featuring a yellow and green design.

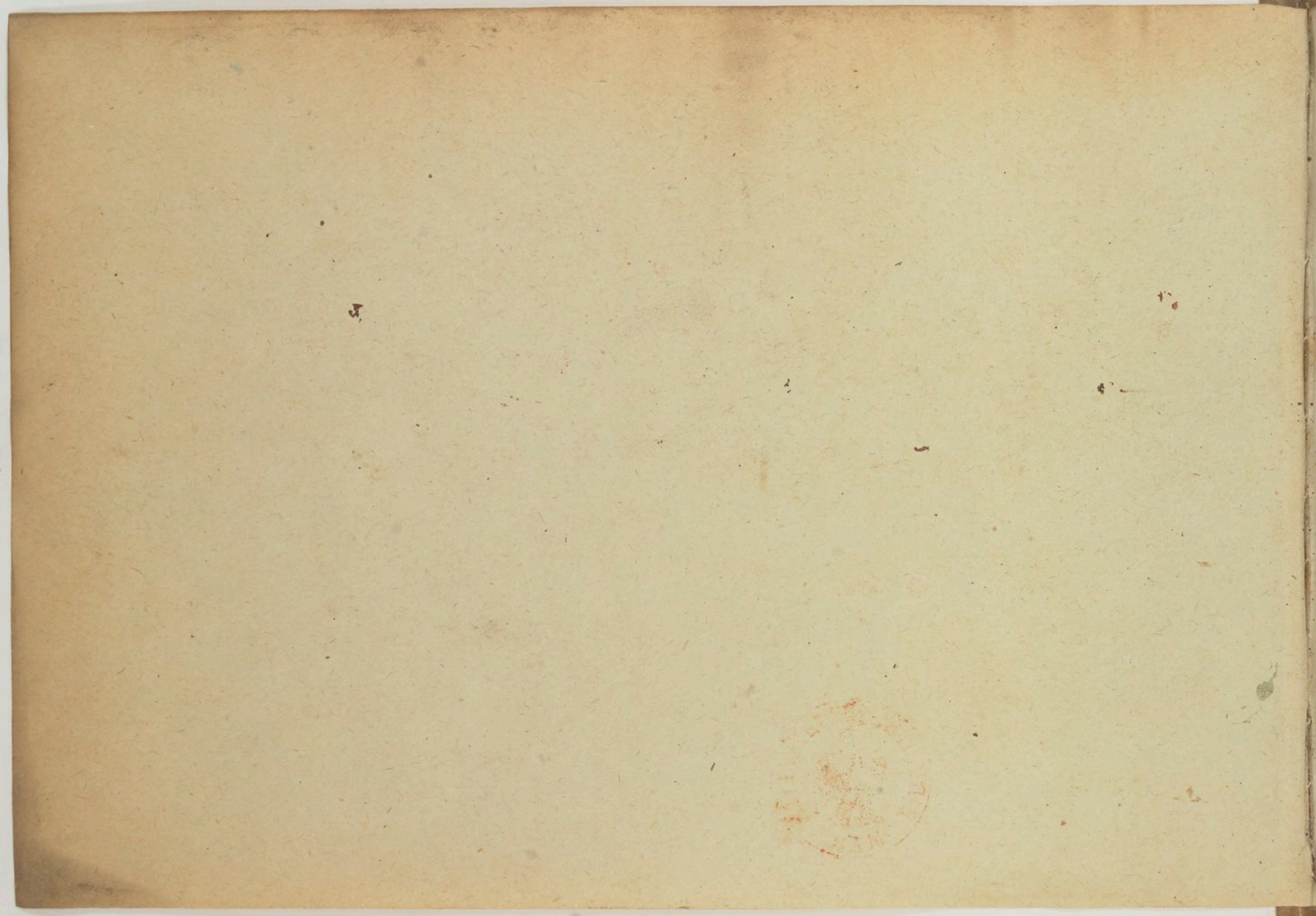
This image shows a page from a manuscript, likely of Persian or Arabic origin, featuring a grid of 20 stylized, dark, angular characters arranged in 4 rows and 5 columns. The characters are decorated with red dots and some have gold-colored filigree. The background is aged, yellowish paper.

XVI. 47.

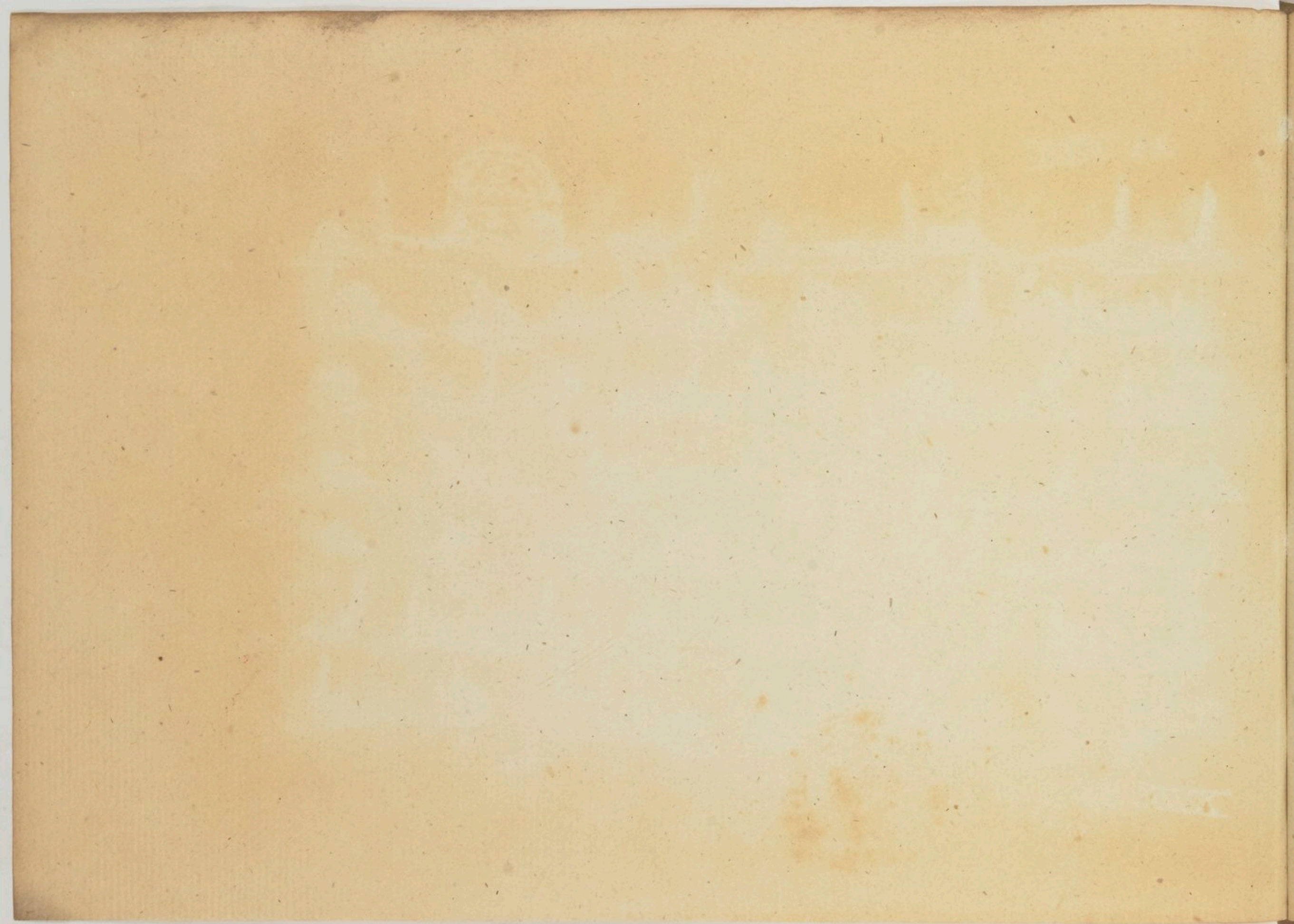
This image shows a detail from a manuscript, likely a liturgical book, featuring a grid of Arabic calligraphy. The text is written in a bold, stylized script, possibly a form of Maghrebi or Andalusī script, arranged in rows and columns. The characters are dark brown or black, with some characters highlighted in red ink. A small, ornate decorative element, possibly a medallion or a floral motif, is visible in the center of the grid. The background is a light, aged paper with some staining and wear.

Handwritten text in Arabic script, arranged in approximately 10 horizontal lines. The script is dark brown or black ink on aged, yellowish paper. Several characters are decorated with red dots (shamsas) and some larger, ornate gold-colored flourishes, particularly in the center and right-hand lines. The text appears to be a religious or scholarly passage, possibly a chapter heading or a specific verse.

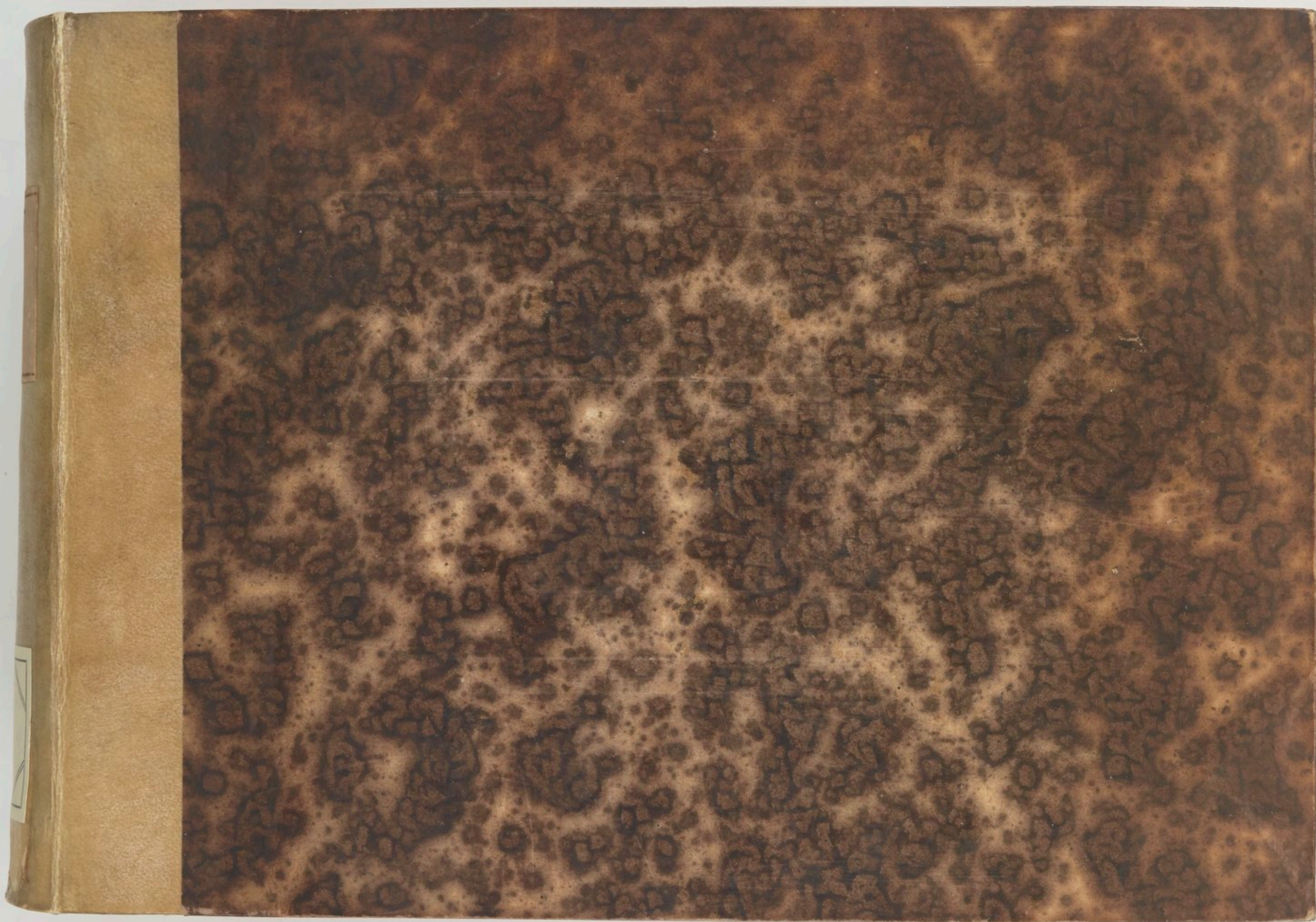












FRAGMENTS

DU KORAN.

ARABE

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